

DEAD
ON
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A JEFF
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\$50¢

VIDEO
TRASH
AND
BLASTS
FROM
THE
PAST
CAMP
AND
SLEAZE
AND
ANYTHING
YOU
PLEASE



"SCREW MTV I WANT MY D.O.A."

A huge welcome to you and this the third issue of DOA goes a whopping 8 pgs. Much has happened since last issue; responses to sample issues and DOA's very first paid subscriber Dave Szurek of Detroit. To clear a few things up, DOA is devoted to the home video consume sleaze & trash fan. Reviews, new releases, old releases, homemades, obscure genre, camp, 50's-60's sci-fi and gore all have one thing in common when appearing in DOA; they are contained on videotape. This includes bootlegs, pirate copies & hard-to-finds, I cover it all. The main objective of DOA is to basically have fun. No critical analysis or in depth coverage, just the inside word on what's hot & what's not. DOA is for a new generation of 'couch potato' genre fans where the medium is magnetic tape, the cathode ray tube is the screen and you change the marquee whenever you like. If I am to accomplish but one goal then let it be to entertain. Enjoy.

WHIP THE FLESH
"dying would be the easy way out"

PRETTY SALLY NAE
DIED A VERY
UNNATURAL DEATH



WHIP THE FLESH is an amateur made for video production by Damian Ferreri and distributed through Draculina Cine. This film represents what I feel is a new wave of sleaze cinema with no holds barred stories and show all camera work. WHIP THE FLESH is not child's play this is hardcore kinkiness recommended for only the most hardened trash fan. The film opens with a tribute to Alfred Hitchcock's PSYCHO as a beautiful young woman is slashed in the shower. Scene switches to an asylum where a demented man recounts his disturbed past to a curious nurse. It all began when, as a child his father subjected him to frequent and merciless beatings. Then as a young adolescent hit and run seemed to be his favorite hobby and not simply content with hitting he made sure by backing up and driving over the body several times, just for kicks, you know how it is for psychos. His deranged personality, now fully developed, is ready for bigger and better thrills. Now he has a young boy tied to a bed as he proceeds to burn his toes with a propane torch until they're sufficiently charred to the bone. The next scene succeeds where others have failed. Yes readers me, the calloused editor of DOA who can eat veal parmesan while watching BURIED ALIVE was unable to stomach the following. Our sadistic narrator begins to open up some pretty nasty lacerations in the poor fellows foot and, after some lecherous cackling, proceeds to dig around in the wounds. Now it's not that the whole thing is overly gory but the combination good effects plus the harsh look & feel of the scene made me turn away feeling slightly nauseous. Well on the title scene where our kinky hero has a young woman handcuffed and stripped all ready to whip the flesh. And whip he does to the beat of some heavy metal madness with a dash of Johnny Rotten & the Sex Pistols 'Problem' for good taste. The scene is dragged on a bit too long but, as I said, this will appeal to a different kind of viewer. The running time is about 30 min. & the photography & lighting is very good. WHIP THE FLESH gets a round of applause from me a self confessed 'different' kind of viewer. All those involved with the production including Hugh Gallagher who designed the magnificent packaging have accomplished what other made for video failures can learn from namely THE RIPPER. This is what made for video is all about but again be warned I can only recommend this to dyed in the wool trash fans.

STREET TRASH

Here's a true oddity for homemade film connoisseurs. STREET TRASH is a short 15 min. film by Jimmy Moro JR. It starts out with the discovery of an old stock of 1951 gut rot whisky. And gut rot is the word as the unfortunate derelict who drinks it starts to vomit blood & slime until finally his body melts away into a green & yellow goo. How's that for strange-stick around the best is to come. The next victim, the area assle, has a bottle made handy to him by one of his ah 'freinds' and well you know the rest. The photography & acting is excellent & the special effects are worth noting. As in the final scene in which the liquor store owner drinks the stuff & melts away in a detailed step by step decomposition spewing slimy vomit so intensely his eyeballs pop out. Unfortunately I could't read the credits so whoever you are nice job on the effects. STREET TRASH is one of those titles that can only be obtained through tape trading. It's worth the trouble to hunt down so good luck. Special thanks to Jerry Chandler for providing my copy.



*****TRIVIA QUIZ & CONTEST*****

So you think you really know it all huh, well put your money where your mouth is and send in your answers by May 21 and you could win a beautiful 11"x14" framed color poster reduction from WAR OF THE WORLDS. That's not all! In the next two months there will be two more such trivia quizzes dealing with gore & slashers, so even if you foul up or miss this one the cumulative score from all three will determine our winner of the distinguished MR. KNOW IT ALL award & trophy. If you want to know how well you scored on this send an ssae. Put on your thinking caps and send in those answers real quick cause here we go with quiz#1; 50's & 60's sci-fi.



1) Name the device Ro-man used to destroy humans in ROBOT MONSTER.

2) Specifically, what type of bomb caused Col. Manning to grow in THE AMAZING COLOSSAL MAN.

3) What type of jukebox is visible in the cafe scenes from ATTACK OF THE 50ft WOMEN; a) Wurlitzer b) Seeburg c) Rock-ola d) AMI e) Bally

4) In THE TIME MACHINE what year did Rod Taylor finally stop.

5) In WAR OF THE COLOSSAL BEAST what eventually destroys the beast.

6) FORBIDDEN PLANET was based on which Shakespeare play.

7) In INVASION OF THE STAR CREATURES what are the creatures called.

8) In FIRE MAIDENS FROM OUTER SPACE what music do the maidens dance to.

9) In PANIC IN THE YEAR ZERO how many members of the original four member family survive.

10) In FRANKENSTEIN'S DAUGHTER there are two songs featured from the patio party name one of them.

Tie Breaker: NAVY VS THE NIGHT MONSTER features the voluptuous Mami Van Doren state her bustline to the nearest inch. (see photo next page)

Good luck to all participants.



How did that 10ft tall monster fit into that itty bitty space capsule? Or how did this itty bitty plot get stretched into a full lenght feature? I am still pondering both of these questions even after watching this 1965 H.G. Lewis abomination. Between the B/W photography, studio dubbing & intermittent voice over narration it would seem Lewis was attempting to imitate the style of THE CREEPING TERROR 1964-if that's possible. The discovery of a space capsule, which looks more like a kitbashed garbage can, has authorities wondering what the heck could have fit in this thing. Meanwhile, the pilot, a 10ft giant man with silly putty on his face is terrorizing the countryside and emitting a lethal dose of radiation. In case there's something you don't quite grasp the narrator, doing a poor Criswell imitation-if that's possible, explains all the complicated details. Insert some out of context scenes of teenagers dancing at a go go club & some couples necking in a car and we're back to the story. Fear & panic grips the city as the giant radioactive putty face goes to town. Civil Defense swings into action while the police pursue him into the sewers armed with gieger counters & hand guns. Yes this did preceed C.H.U.D. by 20 years and no there is no climatic battle beneath the streets as in THEM' 1954. The blockheads simply lose him & the movie ends. But stick around for the credits & listen to the smash hit GO!GO MONSTER GO!yeah yeah. Lewis made it clear that this one was played strictly for laughs. Had anyone else done the film I would say it's just an excuse for poor filmmaking. Lewis is however capable of better production values & MONSTER A GO GO looks like it was shot in about a day & a half. Even as a camp sendup it offers only a fraction of the laughs INVASION OF THE STAR CREATURES did & is only slightly more watchable than THE CREEPING CARPET. So what we have left is a film that is either ahead of it's time or light years behind depending on your point of view. As for me, well I have'nt decided, that is, to erase the tape ot just throw it away. Go!go monster go!go!go monster go!go!go monster go.... can you dig it.

GRETA, THE MAD BUTCHER

This reveiw is dedicated to all you Ilsa fans out there, me included, who have been on loose ends since ILSA TIGRESS OF SIBERIA graced the silver screen. Greta, played by the sexy sadistic seductress Diane Thorne, leaves little to the viewers imagination in this sleazy 1979 Jesus Franco women in prison film. Greta, the warden, is indeed a butcher as well as a lesbian & sadist. The women incarcerated here are supposedly being treated for sexual deviation and whatever deviation they don't already suffer from they will soon learn in this hell hole. Greta likes to mix her pleasure with pain as she shows her love to a nubile inmate by inserting stick pins in her (inmates) breasts & then embracing her like a loving mother deeping the penetration. Others not as lucky get frequent shock treatments, vaginal injections & various other tortures too numerous to list. Diane displays her mastery of the whip as well by using it every possible opportunity. All the actresses are routinely displayed unclothed through the entire picture. Thorne fans can marvel as she displays her photographic charms-about size 40 D's. Voyeurism is also one of her hobbies as inmates are forced to make love to each other to the amusement of onlooking guards. A select scene occurs when a group of narely looking convicts who've not seen a women in 5 years brutally rape the women inmates who are forced to participate.



A WAY-OUT TALE OF A FAR-OUT MONSTER

starring

PHIL MORTON · JUNE TRAVIS

RELEASED BY B I & L RELEASING CORP.

YOU'VE NEVER SEEN A PICTURE
LIKE THIS- THANK GOODNESS!

Greta continued;
 Sound interesting so far? Well stickaround as you won't or might want to miss
 the scene in which a subserviant young women is forced to lick anothers rectum
 immediately following the excretion of bodily waste. Yuck! As you can well im-
 agine GRETA THE MAD BUTCHER is not for everyone & indeed not for anyone other
 than hardcore trash & ilsa fans. This is the last word on women in South American
 prisons films making all others look like saturday morning cartoons. A
 Greta sequel? Not unless she comes back from the grave. You see while Greta was
 obviously enjoying the brutal hijinx the inmates were mad as hell and were'nt
 going to take it any more. Greta's pin cushion lover realized life with a human
 sewing machine wasn't all it was cracked up to be so she frees all the vengeful
 ladies who extract their bloody revenge on poor helpless Greta who is ripped,
 bitten & chewed to death in a climax not seen since Joe Spinel's MANIAC. Alas
 Diane is laid to rest again until hopefully she is resurrected again as ILSA
 MISTRESS OF THE SLEAZE SCREEN. One last note ,this movie was also released as;
 WANDA THE WICKED WARDEN & GRETA THE TORTURER so keep your eyes open cause this
 one's not out on tape. If you're desperate write me & I'll get you a copy.

ANDY WARHOL'S BAD
 Embassy Video

Andy Warhol has established himself as the premier director of the cultural
 underground. With films like FLESH 1968, TRASH 1970 & HEAT 1973, BAD 1977 rep-
 resented his first real marketable hollywood type film (budget of 1.5 mil).
 BAD is the story of Mrs. Aiken, played by Carroll Baker, (originally Shelly
 Winters was cast but turned the part down) an aging housewife who runs a we-
 deliver-murder-for-hire business when she not performing electrolysis on
 women with facial hair. Anyway, the women assassins employed by her perform
 their duties without conscience or scruples; like lowering an automobile lift
 on a victims legs then cutting off his finger with a wire cutters just to
 prove the job was done. Other assignments include mutilating abnoxious dogs
 & dropping babies from high story buildings-the mother unable to wait till
 the hired killers to arrive performs the evil deed herself as the poor kid
 splats on the sidewalk below to the horror of passer-bys. When not hurting
 others they inflict pain & humiliation upon each other. R.C., Cyrinda Foxe,
 gets her kicks by clogging toilets & watching them overflow & setting fire to
 a movie house because she didn't like the picture (boy this could mean real
 turmoil for cinema 'badophiles') and then rushing home to watch the news
 coverage of the diaster, laughing as greiving loved ones mourn thier lose.
 Not all of Mrs. Aikens amateur assassins are without a heart as L.T. (Perry
 King) loses his nerve & shows compasion by refusing to dispose of an autistic
 young boy whose mother does not want to face the "embarrassment of raising
 a queer". Mrs Aiken eventually meets her own demise after referring to an
 investigating police detective as "a stupid nigger", he replies by drowning
 her in the kitchen sink. BAD is essentially a good movie & is Warhol's best
 work to date. Although frequently compared to John Water's films, whose cast
 could effectively 'act' wierd, Warhols early efforts contained people who
 were wierd & performed in front of the camera with improvisation & sponta-
 neity. BAD however does not employ his usual entourage of characters like
 Warhol regular Joe Dallesandro & director Jeff Tornburg keeps a firm hold
 on the reigns letting the films offensiveness show through in a tasteful
 manner. BAD comments on modern social attitude by showing us characters who
 are forward about thier badness living in a world of bad people. BAD contains
 all the elements of a good cult item & as a black comedy, is much better than
 his FRANKENSTEIN & DRACULA camp sendups. BAD gets DOA's highest recommenda-
 tion. NOT to be missed.

CLUE for question #3 on trivia quiz: the same jukebox is seen in THE ROCKY
 HORROR PICTURE SHOW, Columbia sits on it during the Time Warp number.

WHISPERS FROM THE GRAVE will not be shown at this time so that i may bring you the following editorial. W.F.T.G. will return next month at it's regular scheduled time.

FANZINE:ART OR ARTIFACT

by Jeff Queen

Fandom in general seems to be in a sorry state lately. Just pick up a copy of any fanzine and read the editorials-complaints of financial instability, high printing costs, postage and the like are common predators of the independently produced fanzine. Then read the letters from the so-called fans who complain the thing is overpriced and undersized. It makes me wonder if it's all worth it. Let us survey a few rags & see how they fare;MAGIK THEATRE at \$3.50 is the epitome of fanzines & contains enough reveals,photos,interviews & pop culture to be worth twice it's price. MIDNIGHT MARQUEE at \$3.25 has stood the test of time and continues the high quality work Gary Svehla has been known for.The artwork & sheer intellect make this one a heap better than FANGORIA at the same price. CHILDREN OF THE NIGHT by Derek Jensen showed much promise with issue #5 but simply cannot afford to continue. DRACULINA at \$3.25 is a newcomer & a refreshing break from the scholar zines. Hugh Gallagher has taken much abuse for taking his zine where others have not dared. Hopefully this will not discourage him from retaining the essence that is DRACULINA. SPLATTER TIMES at \$3.00 offers little that is appealing to the eye but offers the best coverage of the Grand Guignol this side of GORE GAZETTE which is a bit overpriced at \$13.00 a year for a simple two sheet xerox but contains the most accurate & up-to-date info on gore cinema. Now we're down to the one man efforts which soely thrive on reader support-moral support that is. Mike Gingold's SCAREAPHANALIA at \$6.00 a year breaks even with costs & provides new coverage on recent horror movie releases. HIGH TECH TERROR at \$2.50 is way underpriced for the quality of writing found in the 12 monthly issues. Craig Ledbetter should apply for relief for giving his newsletter away so cheap-that's \$2.50 for a year! Finally the humble DEAD ON ARRIVAL at \$6.00 for 12 monthly issues. This issue cost me 40¢ each just to print let alone postage. So why not charge more? This can be a kiss of death for new zines as many readers do not wish to invest in an unproven product. So why do it at all? The enjoyment of being involved & communicating with other fans of various interests & backgrounds provides me with a certain 'high' by knowing

I've made someone laugh,enlightened someone or made someone puke.Nothing gives me greater joy than to recieve a simple how-ya-doin nice job or even a fuck-you-asshole is better than nothing at all. There are many fanzine editors who can appreciate this;Hugh Gallagher,Ray Young,Danny Movland and Craig Ledbetter all have shown some support of me. I thank you. So how about the rest of you out there reaping the profits of our labors? Get involved, pen a reveiw,give moral support,kill a cat,do anything. Put the FAN back into fanzine and do it today because a warped mind is a terrible thing to waste.

A LETTER FROM RAYMOND YOUNG

Editor of Magik Theatre

Dear Jeff:

...Appreciated DOA's slant towards obscure films,especially ROCKET ATTACK USA and DEAD PEOPLE. SALO is gruesome alright--the director's name is Pier Paolo Pasolini, by the way, and has done relatively weird homosexually-oriented stuff like SALO;his ARABIAN NIGHTS (1974) is,in my opinion,his best film. While SALO is well made from a technical view,the shit-eating part represents perhaps the only time in my movie-going experience that I nearly puked. Slahings,dismemberments,ect.,I've been able to take,but that scene really made my cookies rumble. Divine's shit-feast in PINK FLAMINGOS isn't nearly as gross."

OOP'S I GOOFED

Last issue listed Karloff in HUMAN MONSTER when in actuality Bela Lugosi starred. Brought to my attention by Dave Szurek. Thanx Dave
This issue listed Dyanne Thorn as Diane Thorn of Ilse fame. Brought to my attention by myself. Thanx Jeff. Your welcome.



WANTED: BRAINS to contribute reviews, photos & other items of interest to DOA.
 WANTED: ARTIST to design logo & title art for DOA. I will pay a negotiable commission. Write to DOA.
 FOR SALE: OUTER LIMITS bubble gum trading cards, 30 assorted, all nice & original. \$1.00 each & ssae to Jeff Queen, P.O. box 825, Sheboygan, WI 53082-0825
 FOR SALE: VIDEO TAPES; Blood Feast, 2000 Maniacs, Dr. Butcher, Gore Gore Girls, Gruesome Twosome, Wizard of Gore, Bloodthirsty Butchers, Torture Dungeon, Zombie, Bloodsucking Freaks, Female Trouble, Cruising, Micro-wave Massacre, Color Me Blood Red, VHS or Beta for only \$12 each. Next day shipped. Payable to Jeff Queen, P.O. box 825, Sheboygan, WI 53082-0825
 WANTED: FOREIGNER movie featuring the Cramps on VHS to: Jeff Lee, P.O. box 123, Quantico, VA 22134

I WANT MORE BRAINS!

Then you should advertise in DOA's FREE Classified ads section. Yes this means all of you creatures of the night can place an ad for anything you have in mind just by sending it to DOA CLASSIFIEDS. So stop the pain & write to DOA today.

*****PUBLIC SERVICE MESSAGE*****

A new video title BODY SHOP has appeared in my local rental store & upon viewing I discovered it was actually DR. GORE. Does anybody know if this film is public domain. Both United & Paragon have released it & no doubt others will follow using the guise of reshuffled titles. Be alert.

Hugh Gallagher will begin distributing DOORS OF DARKNESS soon on the Draculina Cine label. Look for an exclusive review in DOA as soon as its out.

Next month: LONG ISLAND CANNIBAL MASSACRE review by Jerry Chandler-right Jerry? Also the totally bizarre THUNDERCRACK & the story of THE AMAZING COLOSSAL MAN, part 2 of the trivia quiz, more.

Many thanx to all of you who took time to write me; Craig Ledbetter, Danny Novland, Hugh Gallagher, Ray Young, Dave Szurek it means a lot to me guys.

Subscriptions to DOA are \$6.00 for 12 monthly issues of any fraction thereof-50¢ a month & so forth. Back issues for lssae. Send to: DEAD ON ARRIVAL, % Jeff Queen, P.O. BOX 825, Sheboygan, WI 53082-0825
 Contributions & correspondence from readers is welcome. I reply to all letters. Let me know how the hell I'm doing, okay?

Any unauthorized redistribution of DOA will result in a slow death.



Mami Van Doren
 Here she is guys, what'a think
 (see contest page)





WHIP THE FLESH

DYING...
would be the
easy way out!

A MAN, ADMITTED TO AN INSANE ASYLUM, RELIVES HIS DEMENTED PAST THROUGH RECOLLECTIONS AND NIGHTMARES! FIND OUT WHAT BROUGHT HIM TO HIS TWISTED FATE AND FEEL...THE WHIP OF THE FLESH!

WARNING: THIS FILM CONTAINS GRAPHIC VIOLENCE AND NUDITY!

A DAMIAN FERRERI FILM

DISTRIBUTED BY DRACULINA CINE

Copies of WHIP THE FLESH are available on VHS for \$15.00 postage paid.

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